

USEFUL HINTS
ON
DRAWING & PAINTING;

INTENDED TO FACILITATE THE

IMPROVEMENT

OF
Young Persons.

BY

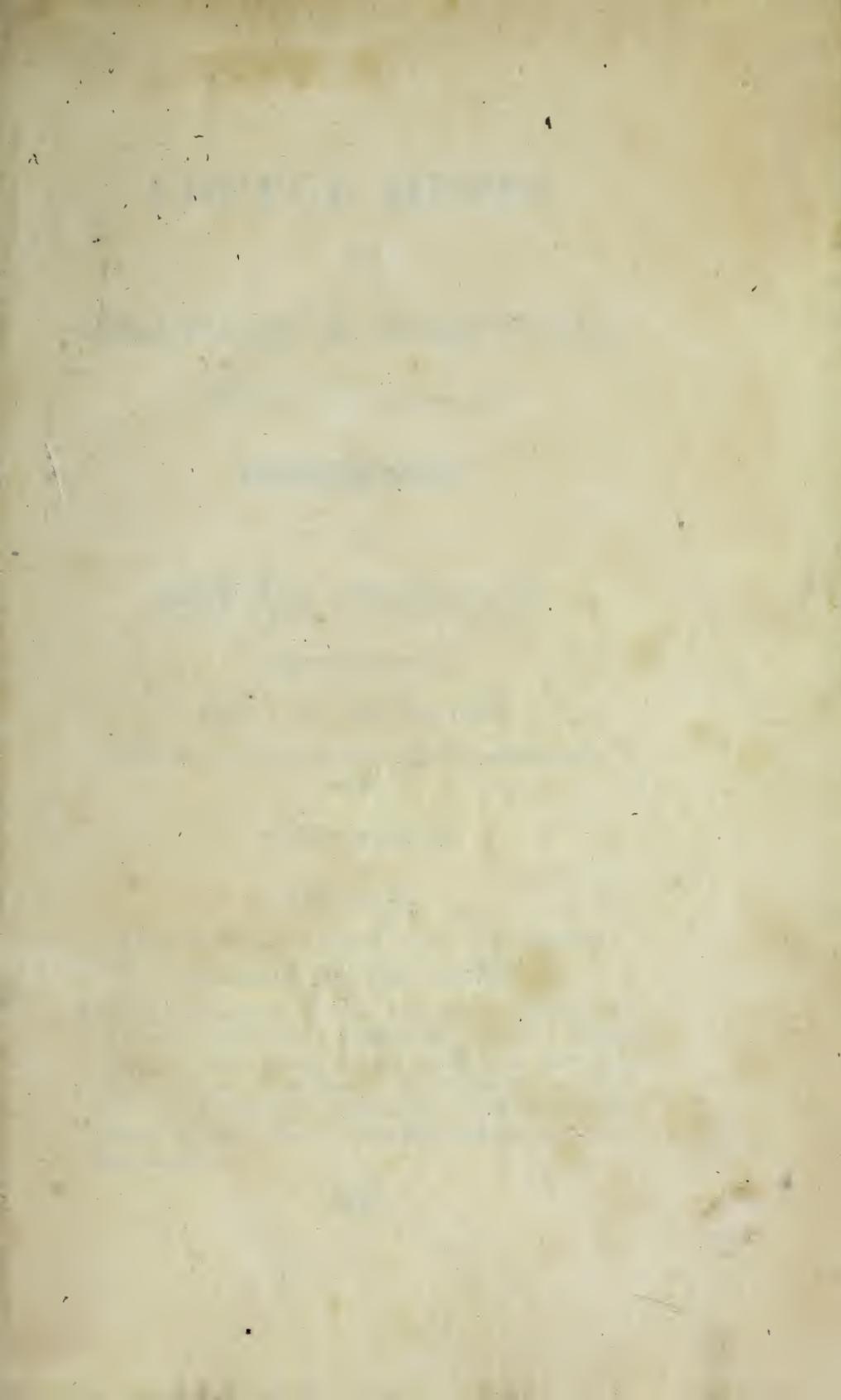
J. C. BURGESS.

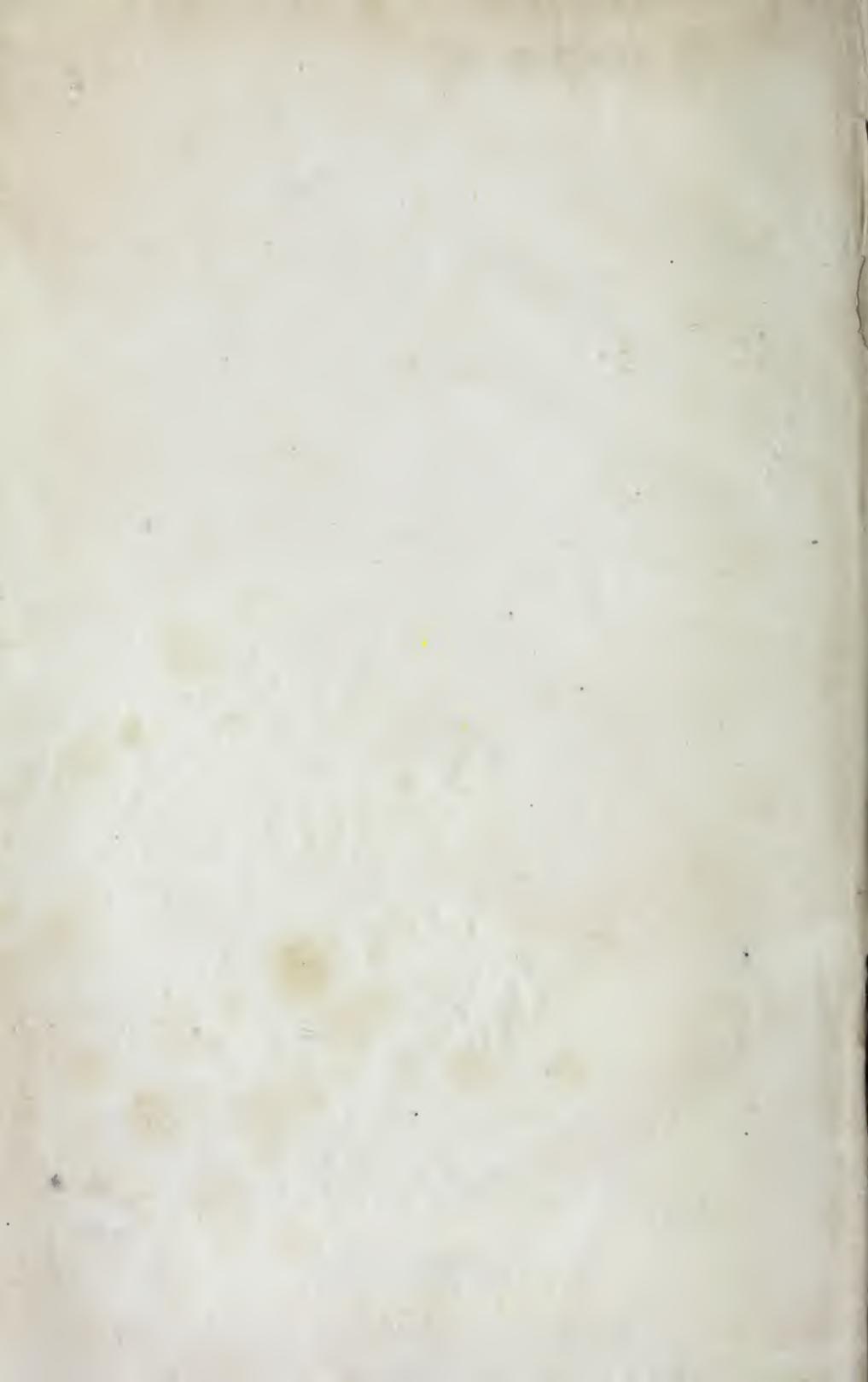
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YOUNG PERSONS.

BY J. C. BURGESS,

AUTHOR OF "AN EASY INTRODUCTION TO PERSPECTIVE,"
&c. &c.

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1818.

TO
MISS DE VISME,
WHOSE TASTE AND GENIUS ARE SO WELL KNOWN,
AND
WHOSE PICTURES,
(AS THE PRODUCTIONS OF AN AMATEUR,)
HAVE BEEN SO MUCH, AND SO JUSTLY ADMIRED ;
THIS LITTLE VOLUME,
WHICH TREATS
OF THE ARTS SHE HAS SO SUCCESSFULLY CULTIVATED,
IS RESPECTFULLY DEDICATED,
BY HER
OBLIGED AND OBEDIENT SERVANT,
THE AUTHOR.

*Whitehead's Grove, Chelsea,
March, 1818.*



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PREFACE.

IT is well known, that young persons, in general, will not peruse elaborate and abstruse Treatises on Drawing and Painting, with that attention which they require; and therefore many valuable works of that kind, as it regards youthful Artists, have been published to little or no purpose.

This, and other considerations, have induced me to render the present work

as concise and perspicuous as possible, in order that its size should not prejudice juvenile readers, and that its contents might be understood, without great application of mind.

Having for more than ten years been constantly employed in teaching these Arts, I have noticed the causes which have prevented the progress of some of my pupils ; and the means by which many of them have made proficiency ; so that, perhaps, the little *experience* I have had, will be deemed some qualification for the composition of this Volume.

I would advise my young friends to read it over occasionally; that those observations which are peculiarly applicable to them, may be repeatedly brought to their recollection; that they may be assisted to overcome every difficulty: and thus my design in this publication, will be fully accomplished.

J. C. B.

USEFUL HINTS,

&c.

DRAWING and PAINTING are certainly among the most pleasing of the Fine Arts; and in no age have they been so universally cultivated, or encouraged, as in the present. Indeed, the facilities for attaining excellence are so numerous, that many persons without much genius, by proper application, become tolerable Artists. There is, however, some danger of placing confidence in the numerous aids

to proficiency, and thus neglecting to make those mental efforts, without which, every auxiliary will be of little service.

When young persons commence Drawing, it too often happens, that, if they discover some genius, they will be so highly extolled by the Master, or Friends, that they are apt to imagine they have superior powers, and can effect what they please, without that application and perseverance, which, they suppose, persons without genius only must exercise. On the other hand, it may sometimes happen, that persons not destitute of genius, but whose powers more slowly expand, are discouraged in the efforts they make, by severe and injudicious connoisseurs, who have only the easy task of criticising that which they cannot improve. Again, it

happens not unfrequently, that young persons give the rein to the impetuosity of their genius ; and, instead of pursuing a regular course of study, they are hurried from one subject to another, till, after a time, they regret their want of skill, which they perceive to have arisen from inattention to the progressive Rudiments of the Art they have superficially studied.

In the acquirement of every Art, some method of Study should be adopted ; some certain Rules should be laid down ; to the want of which, in many instances, may be attributed the disappointments experienced by young Artists, who, from this cause, have turned with disgust from an Art, to which they were once so much attached. But certainly one of the principal, if not the greatest, obstacle to the

improvement of the Student, is, that natural self-confidence, which prevents his receiving, or, at least, attending to, the instructions given by experienced Artists. The dispositions of the young, being sanguine, and their imaginations lively, they feel a dislike to the prudent maxims of those who are experienced, and think, that if they attend chiefly to their own inclinations and efforts, they cannot fail to attain that excellence to which they aspire.

There are yet some minor distinctions of character among young persons who study Drawing and Painting, which should not be unnoticed.

Some are so timid, especially those who practise but little, that they are

almost afraid of touching their Drawing ; and even the studies they make, are marked with that imbecility of touch that characterizes the hand by which they were executed. There are others, who are so impatient, that they will not strive to draw with accuracy, but are satisfied if their incorrect Drawings are improved and finished by the Master of whom they learn ; and, indeed, some are dissatisfied, unless the half of their Drawing is done for them. There are also not a few, who, with all their own endeavours, aided by the instructions of the best Masters, find it impossible to acquire even tolerable skill. There must, therefore, in such, be not only a deficiency, but a total absence of genius. It would be injudicious to depend on genius, merely, for success, but without some portion of this natural gift,

and considerable application, none can excel. It has certainly been disputed by some, whether excellence in any art or science, be at all attributable to genius; but I think very few will deny the philosophical genius of Newton, the poetical genius of Milton, the musical genius of Handel, or, what is more to our present purpose, the genius for painting possessed by Raphael. Indeed, if it were not genius that made the difference between one Artist and another, how should we account for the want of success in Artists, who, after having painted for twenty, thirty, or forty years, have hardly arrived at mediocrity in their profession.

It may be asked, then, with propriety, how is it to be ascertained who has genius, and who has not. I think this may be

easily done by observing the following characteristics of genius.

A person possessing genius, has naturally a fondness for the Art, and generally that fondness is proportionate to the degree of genius possessed. He has also a fine perception of the beauties and arrangements of those objects embraced by his imitative Art. If he study Historical Painting, he will have comprehensive conceptions of the various subjects in History, and will exercise a nice discrimination between those subjects that would be proper, and others that would be unsuitable for pictorial representation. A person of genius will generally possess an eye capable of appreciating the beauty and gracefulness, and of quickly perceiving the correctness, of form; while,

on the other hand, he will soon discern any inaccuracy and imperfection.

If he study Landscape, he will have a lively perception of those objects in nature, of a truly picturesque appearance; however obscure their situation, and how little soever they may be observed by others, they will yet arrest *his* attention, and quickly excite his admiration. If he travel in a picturesque country, it is with reluctance he passes any fine scene without sketching it, and how delighted is he, when he

“ Gains the height from whose fair brow
The bursting prospect spreads immense around,
And snatched o'er hill, and dale, and wood, and
lawn,
And verdant field, and darkening heath between,
And villages, embosomed soft in trees,

And spiry towns by surging columns marked
Of household smoke, his eye excursive roams,
To where the broken landscape, by degrees
Ascending, roughens into rigid hills,
O'er which the Cambrian mountains, like far clouds
That skirt the blue horizon, dusky rise."

THOMSON.

It is true, that the genius of Landscape Painters is different in different Artists; for some are partial to Rustic Scenery, while others rise above them, and prefer the more Classic Scenery of Italy and Switzerland, or the Romantic Beauties of the wildest scenery in Scotland, Wales, and Ireland. But still, genius, however it may vary in those who possess it, marks their perceptions of nature, and distinguishes their imitations of her beauties. If an Artist of genius study the painting of Flowers and Fruit, or other subjects

of Natural History, he will be disgusted at the gaudy and unnatural representations which are so common, and which can only be admired by the ignorant; and he will display much taste in the selection of the objects of his imitation, and in his arrangement of them. He will perceive such elegance and beauty of forms, such minuteness and delicacy of structure, such freshness, brilliancy, magnificence, and yet harmony of colour, in natural objects, that, although unnoticed by the ordinary observer, they create in him feelings of admiration, and make him eager to imitate them. But it may be asked,—are those persons who do not possess all this susceptibility of the Beauties of Nature, to conclude, that they have no genius? By no means; for they may possess it in different degrees; and, if they have some-

thing of that perception and mental enjoyment of those Beauties, and can, after repeated efforts, imitate them, they may justly conclude that they are not destitute of genius.

To give some form and arrangement to this little work, and that it may be the better understood, I propose to consider the best methods of studying Drawing and Painting, in the following order:—

1. Of Figures, including Hints on Historical Painting, Portraits. &c.
2. Of Landscape, in its various Styles; and,
3. Of Flowers, Fruit, and other Subjects of Natural History, &c.

1. In studying the Drawing of Figures, it is of great importance that the young

Student should commence with copying the most simple and easy rudiments from the *original Drawings* of *good Masters*. For instance, he should draw (always of a large size) lines of various forms, then the features of the face, separately, the proportions of the head and figure, with which he should get thoroughly acquainted ; and afterwards continue, perseveringly, to copy good *Drawings* of the outlines of whole figures, in charcoal, on common paper. He should not accustom himself to draw his objects of a small size, for that would prevent him acquiring that bold and masterly pencilling, which is always admired by the judicious. After he can copy a good *Drawing* of Figures, with freedom and accuracy, he should immediately commence *Drawing* from Statues, and fine plaster Casts. He

should become a Student at the Royal Academy, where there is one of the finest collection of Casts from Antique Statues, in the kingdom. Here he should continue to study, most assiduously, for some years, until he can draw the Figure with the greatest correctness and facility. And let him not, while studying Drawing, impede his progress by attending to Painting ; for, too early an attention to this part of the Art, has been frequently injurious, and has been regretted by many Artists, as they have afterwards frequently found it difficult to draw the Figures in their compositions. Some knowledge of Anatomy will be of essential service to the Student, more especially the action of the muscles. An acquaintance with the Costume and Architecture of the Ancients, will be absolutely requisite. Access to a Library

of Works on Art, will also be of great advantage ; and this, among many others, is possessed by the Academic Students. Attendance on the Lectures at the Academy will be improving ; and, when the Student is advanced in Painting, the copying of the Pictures of great Masters, for which a room is now appropriated in that noble Institution, will be of no little assistance to him. It may be said, without national partiality, that no nation in the world affords such peculiar facilities for promoting the excellence of her Artists, as England. And, indeed, these facilities have been appreciated and improved. If proof be required for such assertions, let it be considered, that our illustrious Royal Family, and the Nobility, are the Patrons of the Arts ; our National Academy is established and conducted

on principles, at once, the most liberal, impartial, and beneficial. Its Members are men of distinguished talent; -- Painters and Sculptors, Architects and Engravers, that do honour to their country. The Works of the venerable President excite universal admiration; and, as long as they exist, will be considered Pictures of the first class. Surely the President is an example to the Student, sufficient to excite his emulation, and to elicit his efforts to excel.

Although Painting is not so important as Drawing, it yet requires considerable study and experience. Oil Painting is the most suitable for Historical and Poetical Compositions, and for Portraits, except those of a small size, for which Water Colours would sometimes be pre-

ferable. The Painter should select those colours that are durable,—for there are many which are more rich and beautiful than others, when first used, yet very soon fade, and thus the labours of the Artist, who might use them, would be quickly lost. For Reds, the Madders, Vermillion, India Red, and Light Red, are to be preferred to Lake and Carmine made from Cochineal, though *they* may be occasionally used. Ultramarine, Prussian Blue, and Antwerp Blue, are the best. Naples Yellow, Yellow Ochre, and Indian Yellow, are the most durable, though not so bright as King's Yellow, Yellow Lake, and Dutch Pink, which rapidly lose their beauty. Vandyke Brown, Burnt Umber, and Burnt Sienna, are the best Browns. Ivory and Lamp Black may both be used ; and although some Whites

are occasionally used on account of their superior whiteness, yet none of them possess such opacity as the Flake White, and are consequently not so generally useful. Other colours may be made by the mixing of those already mentioned, so as to render the specification of Grey, Purple, &c. quite unnecessary. The best Oil is Linseed Oil, clarified for the light colours, and boiled for the darker colours, such as Brown and Black, which would not be discoloured by it. White, Ultramarine, and the Pink Madder, should be generally ground with Nut Oil, though it will not dry except in warm weather. In using the darkest Brown, and Black, in damp weather, a little Sugar of Lead, or Gold Size, should be added to them, or they will not dry.

In painting small Pictures, it is proper to paint rather thinly, and with delicacy, but never with much Oil; the Colours are always better when used rather dryly. In large Pictures, much neatness and delicacy are not requisite; for, being viewed at a distance, they should be bold, and the effect clear, yet strong and vigorous.

In Portraits, much of the beauty depends on the taste of the Artist, in the Attitude, Disposition of the Dress, Effect of Light and Shadow, and the Composition of the Back Ground. Care should be taken when a Person sits for a Portrait, that he be not placed in an attitude to which he is unaccustomed. He should not be kept silent and motionless, or he will appear in the Picture as if he were

sitting for his Portrait. A good Portrait will possess the expression and the manner of the original; it will not be the mere outline of the form of the person, filled up with colours, pleasing to the eye, but there will be a resemblance of life, so far, at least, as life can be imitated on canvas. Drapery is a beautiful object in a Picture, and should therefore be properly attended to. The folds of Drapery should not be too round, but rather square, simple, and bold. Numerous folds in Drapery have not a good effect. Hence the Drapery in the Pictures of French Artists is not so good as that in English Pictures, it not possessing equal simplicity.

The principal English Portrait Painters, Sir Thomas Lawrance, Sir William Beechy, Messrs. Phillips, Shee, Dawe, and Owen,

have arrived at the acmé of their Art ; and it may, with truth, be said of them, as *Portrait* Painters, what is asserted of Mr. West and Mr. Hilton, as *Historical* Painters,—that they are superior to all other Artists living. There is generally a stiffness and formality, a tameness and flatness, in the Portraits of modern Foreign Artists, that cause them to sink greatly in comparison with English Pictures, possessing that masterly outline, beauty of colouring, force of effect, and vigour of pencilling, for which some of them are distinguished.

If Horses, or other animals, be introduced with Portraits, or into historical and poetical subjects, they should be well studied, and not painted in a negligent manner, as if they were of no importance to

the Picture ; or, they had better be painted by an Artist who has generally confined himself to the painting of Animals. Portrait and Historical Painters should occasionally study Landscape, that their backgrounds may not disgrace, but improve the effect of the principal objects of their Pictures.

The Colouring of Figures should be fresh, clear, and rather bright, though not gaudy ; for it is the property of Oil Colours to become darker by age, and to acquire rather a yellow hue ; so that Painters should be careful of introducing yellow tints into the flesh of their Figures. Transparent, or, as they are termed, Glazing Colours, are not so durable as the opaque ones, except the dark colours, such as Browns and Blacks, and should therefore

be used rather sparingly. They are absolutely necessary in the *Shadows*, for opaque colours have not that clear appearance which is essentially requisite. In the lighter parts, the colours should be clear and brilliant, and in the shadows, warm and transparent. Generally, Vandyke Brown is the standard colour for Shadows, even those of Flesh; and in the cooler Shadows it may be mixed with a little Prussian Blue, and Purple Madder; but the quantity of Green introduced into the Shadows of the Pictures of many modern Painters, is not only inharmonious, but unnatural. Rubens, whose colouring is admirable, introduced much Brown, and a little Red in his Shadows; and there is a natural and pleasing glow in them, not surpassed, if equalled, by any Painter whatever.

Secondly, in commencing the study of Landscape Painting, it is essentially requisite that some knowledge of Perspective be acquired. Young Persons imagine that this Art is so mysterious and abstruse, that it would require *intense* application of the mind for a considerable time, before they could understand it, and indeed, it must be allowed, that but few of the elementary works on Perspective, have been sufficiently simple and perspicuous, to invite the attention of those for whom they were designed.* The Student should for a con-

* I beg leave here to recommend the Easy Introduction to Perspective, which I published lately, and which appears to me more suitable for young Persons, than any other I have seen; and of which I intend publishing a new Edition, with additional Plates and Instructions.

siderable time copy the Drawings of simple objects, by good Masters, and by no means attempt to use India Ink, Sepia, or Colours, until he can draw well. He should confine himself for months and years, to the assiduous practice of drawing in Pencil and Chalk, and when he has so far succeeded, as to copy with facility and correctness, he may then commence drawing from Nature. And in this he will find his knowledge of Perspective peculiarly advantageous; in fact, it would be impossible to reduce, with any degree of accuracy of proportion, the objects of his imitation without it. It is natural for young persons frequently to feel impatient in the study of an Art, and by indulging such a disposition, they effectually impede their progress. Sometimes they fondly imagine, because they perceive in the most

beautiful Pictures of the first Artists, much boldness and spirit of Pencilling, that they can produce the same effects, by a hasty and slight manner of imitating Nature. But this is a great mistake; for the most eminent of those Painters, who are accustomed to paint in a masterly, and apparently careless style, have generally habituated themselves to sketch from Nature, in a manner the most minute and accurate. Few would imagine, that Mr. J. M. W. Turner (who is incomparably the finest Landscape Painter of the age) would attend to minuteness in his Sketches from Nature, yet this is the case, notwithstanding the apparently slight and careless, but vigorous and masterly touching, with which his most admirable Pictures abound.

When a young person is capable of sketching, and shading correctly from Nature, he may then begin to study colouring. Water Colours are, certainly, very beautiful, and answer all the purposes of Landscape Painting, as is evident in the admirable drawings of Messrs. A. Wilson, R. Reinagle, W. Havell, Glover, Varley, the late Mr. Thomas Burgess,*

* A few of the admirable Drawings of this lamented young Artist, who died about eight or nine years ago, when his works were universally admired, and after he had given himself up entirely to the assiduous study of his Art, from a child, may be seen every day, Sundays excepted, at the house of his brother, (the Author of this little work,) No. 5, Whitehead's Grove, Chelsea. He studied Nature most intently. He sketched generally with pencil, and tinted most of his Sketches accurately from

and others, who have arrived at great perfection in the Art. But although Water Colours are very beautiful, and sufficiently brilliant and forcible, to produce the various appearances of Nature, yet Oil Colours possess considerable superiority, inasmuch as they are clearer, more forcible, and much more durable.

In the colouring of Skies and Distances, Ultramarine, Indigo, Indian Yellow, and Red Madder Lake, will be

Nature; indeed, they cannot be surpassed for beauty and accuracy, by the Sketches of any Artist whatever. He first studied from Nature, when very young, in the neighbourhood of his residence at Chelsea; and afterwards in the Counties of Kent, Sussex, Berkshire, Derbyshire, and Devonshire; at which last place, he made his most beautiful studies.

found quite sufficient for the various tints, and will be more aërial than any tints made with other Colours. In addition to these, for the other parts of a Picture, Prussian Blue, Burnt Sienna, Vandyke Brown, Sepia, Red Lake, Light Red, and Gamboge, will be all that are requisite in Water Colours: but in Oil, it will be necessary to use also Flake White, Naples Yellow, and Vermillion.

In order to produce a good effect in a Landscape, much depends on a proper attention to Aërial Perspective, which is the art of giving a due diminution, or degradation, to the strength of the light, shade, and colours of objects, according to their different distances. Thus, the light, shadow, and colour of the near, or fore ground objects, should be strong,

so as to correspond with their situation, and make them appear prominent. And as the objects recede from the fore ground, their colours and shadows, as well as size, should gradually decrease, and partake more of the bluish, or aërial tints of the sky, and the most distant objects. A very small proportion only of white should be used in a Landscape. The colouring should generally be warm and glowing, for this style of colouring is most admired. But in representations of the effect of morning, the colouring must be cooler; as this appearance is peculiar to that time of day.

The introduction of appropriate Figures, adds much to the beauty of a Landscape; but they should be studied as much, and painted as well, as the

other parts of the Picture, or they had better be introduced by a Painter of Figures, who has confined himself chiefly to that peculiar department.*

In Landscape Painting, the extremes of a slight and unfinished, as well as a very

* “ One thing highly necessary in the introduction of Figures, is, that they enter into, and make part of, the Scene ; and are not brought in as mere accompaniments, or as having no connexion with the rest of the Picture. This error is daily practised, and argues a most futile imagination. A man and woman talking, a solitary sailor with a bundle at his back, or, a miserable fisherman, with now and then a cow or two, to keep each other in countenance, form the utmost sketch of some people’s fancy. By a little reflection, we shall avoid such absurdities, and be enabled to introduce our little group with fitness.”

DAYES.

elaborate and highly finished style, should be avoided. The most perfect Pictures to be studied as Models, by Students in Landscape, are, certainly, those by Claude Lorraine, Gasper Poussin, Both, and Berghem; and occasionally to copy a Picture by one of those Masters, is a means of great improvement.

It is a fault in the Pictures of our Modern Painters, that, in general, they are nearly all painted with Opaque Colours; so that they are, in a high degree, deficient in that transparency, warmth, and harmony, which distinguish the works of the old Masters.

It is not intended, however, by this observation on colouring, to lessen the estimation of the Moderns, in com-

parison with the old Painters; for every impartial observer, who is capable of judging between them, must allow, that in several instances, the former excel the latter. Some people seem so prejudiced in favour of *old* Pictures, as to prefer them merely on account of their age;* but the judgment of such is not a proper criterion by which to form an opinion.

Care should be taken that the most

* “ It will be our duty to divest ourselves of prejudice as much as possible, in viewing works of Art; if we become partial to one Master, we lose the benefit we ought to derive from them all: and let us by no means adopt the conduct of those, who view old Pictures to find out their excellencies, and modern ones, to discover their defects.”—DAYES.

pure and colourless Oils should be used with the light, and bright Colours, or they will soon lose their brilliancy, and assume a yellowish, or brownish hue. And, although, in some instances, other colours would not, perhaps, suffer much by such an alteration, yet the Blues, in the distances, and skies, would become Green, and the Purples, Grey ; and thus, one of the beauties at least, would be destroyed.*

* These observations are somewhat illustrated in the following lines of Pope.

“ Lo, when the faithful pencil has design’d
Some bright idea of the master’s mind,
Where a new world leaps out at his command,
And ready nature waits upon his hand ;

Pictures should be painted bright at first, to allow for the loss of brilliancy by age; they should also be painted light, for many of the Colours in Oil become darker the longer they are kept. If the Colours of a Picture be light, bright, and clear, at the first, it will improve in harmony as it becomes older, and its beauty will be preserved many years.

Thirdly, the Painting of Flowers, Fruit, and the various subjects of Natural History, requires a peculiar delicacy of ex-

When the ripe colours soften and unite,
And sweetly melt into just shade and light,
When mellowing years their full perfection give,
And each bold figure just appears to live;
The treach'rous colours the fair Art betray,
And all the bright creation fades away."

cution. This is a department of Painting not admired by the generality of common observers. The astonishing beauties of Flowers are lost upon them ; although,

“ With confessed magnificence they deride
 Our vile attire, and impotence of pride.—
 The cowslip smiles in brighter yellow blows,
 Than that which on the bridegroom’s vestment flows.
 Take but the humblest lily of the field,
 And, if our pride will to our reason yield,
 It must by sure comparison be shown,
 That on the regal seat, great David’s son,
 Array’d in all his robes, and types of power,
 Shines with less glory, than that simple flower.”

PRIOR’S SOLOMON.

and therefore, we are not to be surprised, if they are entirely regardless of the imitations of them, although they may be finished in the most exquisite style.

There are not a few, however, who possess a true relish for well painted Pictures of Flowers, &c.; some persons indeed, are so partial to them, that a fine collection of Pictures would be deemed defective, if it did not possess some of that description. A person possessing a high taste for Flower Painting, in viewing a gallery of Pictures, would feel more gratified with one by Van Huysum, or some other eminent Painter of Flowers, than by all the others in the collection.

In the study of this department of the Art, it is absolutely requisite to attend, at first, chiefly, if not solely, to the outline; for if this be neglected by the student at the commencement of his

career, it is not likely he will ever excel.* Good Drawings of Flowers may be copied with advantage, beginning with the outlines, and proceeding gradually to the copying of those, which are more finished. After a well drawn, and elaborately finished Picture of Flowers can be copied correctly by the Stu-

* “ A lady of fashion, who insisted that *Drawing* was unnecessary, wished an Artist to put her son to Painting: he, not wishing to offend, and finding several others had taken the young gentleman before, to give him an *easy* task, set him to copy a Picture of Flowers; which, when done, was so bad as not to be known what it was intended to represent: on the lady seeing it, she asked what it was: ‘ Why, Madam,’ replied the Painter, ‘ *that is Painting without Drawing.*’ ”—DAYES.

dent, he should proceed to draw from Nature:

—————“ And his judgment frame
 By her just standard, which is still the same :
 Unerring Nature, still divinely bright,
 One clear, unchang'd, and universal light,
 Life, force, and beauty, must to all impart,
 At once the source, and end, and test of Art.
 Art from that fund each just supply provides,
 Works without show, and without pomp presides.”

POPE.

he should begin with Flowers of the most simple forms, and proceed to others which are more complex ; endeavouring to select those which are the most conspicuous for gracefulness of form, and variety, brilliancy, and beauty of colour ; and although he may be frequently dis-couraged by comparing his Drawings

with the Flowers he has copied, and be ready to exclaim,

— — — — — “ Who can paint
 Like Nature ? Can imagination boast,
 Amid its gay creation, hues like her's ?
 Or can it mix them with that matchless skill,
 And lose them in each other, as appears
 In every bud that blows ? ”

THOMSON.

he will yet perceive, that after repeated efforts, his imitations become very similar to the lovely originals.

Stiffness with respect to form, and gaudiness with regard to colour, should be avoided. In the light parts of Flowers, lustre, brightness, and freshness, should be preserved ; in the Shadows, clearness, force, and harmony,

should be maintained. And in the finishing of Flowers, it should be the aim of the Artist to produce, by delicacy of touch, and persevering application, the appearance of that exquisite texture, for which Natural Flowers are so admirably distinguished, and admired.

“ Fair-handed Spring unbosoms ev’ry grace ;
Throws out the snow-drop, and the crocus first ;
The daisy, primrose, violet darkly blue,
And polyanthus of unnumbered dyes ;
The yellow wall-flower, stain’d with iron brown,
And lavish stock, that scents the garden round :
From the soft wing of vernal breezes shed,
Anemonies ; auriculas, enriched
With shining meal o’er all their velvet leaves ;
And full ranunculas, of glowing red.
Then comes the tulip race, where beauty plays
Her idle freaks ; from family diffused
To family, as flies the father dust,

The varied colours run ; and while they break
On the charm'd eye, the exulting Florist marks,
With secret pride, the wonders of his hand.
No gradual bloom is wanting ; from the bud,
First-born of Spring, to Summer's musky tribes :
Nor hyacinths of purest virgin white,
Low bent, and blushing inward ; nor jonquils,
Of potent fragrance ; nor narcissus fair,
As o'er the fabled fountain hanging still ;
Nor broad carnations, nor gay spotted pinks,
Nor shower'd from every bush, the damask rose.
Infinite numbers, delicacies, smells,
With hues on hues, expression cannot paint,
The breath of Nature, and her endless bloom."

THOMSON.

A person desirous of painting Flowers in a superior manner, should possess no small share of patience ; for, perhaps, no department of the Art requires it so much as this. Flowers painted in Water

Colours, have a more delicate and brilliant effect at first, than those painted in Oil; but they are not so durable. Many of the most beautiful Water Colours very soon fade; so that Oil Colours are preferable, although it is certainly difficult to produce with them, that thin and transparent appearance, and that wonderful finishing, peculiar to the Natural Flowers.

The Painting of Fruit is very similiar to that of Flowers, although rather easier. Ripe Fruit that has grown to a full size, should be preferred to paint from. It requires much taste to group Fruit well for a Picture, for there should be no uniformity in it; it should be placed in such a manner as to look carelessly thrown together. In making single studies of

Fruit, it is better to copy it as it hangs on the trees in the green-house, or the garden;

“ There as I steal along the sunny wall,
Where Autumn basks, with fruit empurpled deep,
My pleasing theme continual prompts my thought;
Presents the downy peach, the shining plum,
The ruddy fragrant nectarine, and, dark
Beneath his ample leaf, the luscious fig.
The vine, too, here her curling tendrils shoots;
Hangs out her clusters glowing to the south,
And scarcely wishes for a warmer sky.”

THOMSON.

I think no Master has painted Fruit more beautifully than Mignon, and Van Huysum; and therefore their Pictures should be observed as the most perfect Models next to Nature, from which the Artist should study.

It is not sufficient that the Colours should be well imitated, but the transparency, the down, the roughness, and smoothness, of the various kinds of Fruit, should be accurately shown. If Fruit be painted in a slight and unfinished style, it creates but little pleasure in the observer; but if it be elaborately executed, it cannot fail to excite universal admiration.

In the Painting of Animals, Birds, Fishes, Insects, and the various subjects of Natural History, it will be only necessary to attend to the instructions given for the Painting of Flowers and Fruit; except that the Anatomy of all Animals should be studied; for, without a knowledge of this, it is impossible for any Artist to draw them with

that accuracy which is absolutely requisite.

The Pictures of Snyders, Hondikoeter, Weenix, and Mignon, should be attentively studied; because they excelled in the Painting of Quadrupeds, Birds, Insects, &c. &c.

Having suggested the best means for the methodical study of the three Departments of Drawing and Painting, I proceed to make some additional observations, which are no less important.

To be occasionally present at conversations on the Arts, conducted by persons of knowledge and experience, is very improving, not only on account of the valuable remarks that may be made

in such conversations, but also, because the associating with persons of talent, tends to excite a laudable emulation to equal or excel them.*

Many persons of genius, without the aid of a Master, have acquired great proficiency; while others, nearly, if not quite, destitute of any natural taste, have made but little progress, even with the advan-

* “ The company and conversation of men, *well-informed in the Arts*, will contribute to improve our taste, because Artists form opinions on the works of different Masters, according to their peculiar manner of thinking, which will naturally furnish us with hints that we did not attend to, and enable us to enjoy other men’s reflections, as well as our own.”—DAYES.

tage of the best instructions from the most able Masters. But notwithstanding, it must be allowed, that a *good* Master is, certainly, the *most effectual* help to the Student, *next* to his own application. Indeed, a person may labour for years, with little advantage, for want of some judicious Teacher to direct him in his *studies*; and it is evident, that a Master of *talent*, could impart that instruction to the Student, in a very short time, that would have cost *him* years to have acquired, merely by his own study and application. Some care should be taken in the *selection* of a Master; but when one *is* selected, (an Artist of known ability in his profession,) he should not be capriciously changed for another; for this would be, in some instances, prejudicial to the pupil, as the style of the *second*

Master, and his manner of teaching, might be so totally different from that of the *first*, that the progress of the Pupil would be impeded ; and he would, consequently, be discouraged from making those efforts, which are absolutely requisite.

It is true, however, that many who draw well, have had instructions from various Masters ; but it is probable, that they would have made *greater* proficiency, had they continued under the direction of one. It not unfrequently happens, that when persons see the Pictures of any good Master, they imagine, that, had they *his* instructions, *they* should also paint well, not considering, that their success does not depend altogether on the Master who instructs

them. *Some* of the best Painters would not, perhaps, be the best instructors; principally, because their fondness for the Art, and their own application, would allow them little time, and patience, to instruct others; and it is more than probable, that many of the best Masters that teach, have done so, more from necessity, than inclination: for if an Artist have a family, which he has to support *solely* by his *own* exertions, and his Pictures in general, are not sold, he commences Teaching, to gain a comfortable income; although he would rather occupy all his time in studying the Art himself.

From the same cause, there are so many *Portrait* Painters; many of whom, it is likely, had they met

with *encouragement*, would have employed their *superior* talents in the Painting of Historical or Poetical Subjects. It may thus be accounted for, that we have so few Painters of History, in comparison with Portrait Painters.

The *last*, though not the *least*, means of improvement, it will be proper to mention, is, the frequent *observance* of the works of the best Masters, Ancient and Modern.

As there is, generally, access to most of the principal collections of Pictures, and Statues, in the Kingdom, this observation can be easily made. It is not advisable *often* to *copy* Pictures, when a person has made considerable ad-

vances in the Art ; because, by so doing, he would lose his *original* style, and *imperceptibly* acquire the manner of other Artists ; but he would learn much by an *attentive consideration* of their works.*

* “ It is not a slight or superficial view of an esteemed Picture, that can benefit us ; we must fix our mind steadily on it, till we have, as it were, analysed it, or discovered the cause of each particular effect, as the only means to enable us, in our future operations, to work on similar principles. But we shall view fine works of Art to very little purpose, if we feel no higher wish than mere imitation.”

DAYES.

To these just remarks, I would add, that unless we are emulous to surpass their excellencies,

When it is not practicable to *possess* fine Pictures, and Drawings, the Student should have a choice collection of the *etchings*, and capital prints,* from the Pictures of the best Masters; for, by often looking at these, he will distin-

it is probable, our exertions will be so languid, that we shall not even attain their degree of perfection.

* “ Prints and Drawings are useful to please the eye, or enrich our thoughts; or, by having them before us, to keep up the fervour of the mind, while employed on similar works of our own: then it is, we may catch a grace from a Figure, a grand or beautiful cast of drapery, or a thought that may give energy or brilliancy to our own; and that without copying.”—DAYES.

guish the beauties, and perceive the defects, of the most eminent Painters; and thus, learn to imitate the former, while he would endeavour to avoid the latter. The drawing, effect, and execution, in some Prints, are so fine, that they might be copied with advantage; although, generally, it is much more proper to copy from original Drawings.

It is to be hoped, that these Hints on Drawing, and Painting, will prove *useful* to young persons, and serve to introduce them to the perusal of more *elaborate* works. I am persuaded, that, *generally*, the observations which have been made, are congenial with the opinions of the *first Masters*; and that, therefore, they may be received, not as the speculations

of a theorist, but as principles established by the experience and practice of Artists, distinguished for skill in their profession.

THE END.

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